

The Concept, Evolution and Development of *Kandu* / *Kandazhi* / *Kanda* / *Kadamban* Myth in the Sangam Literature

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Introduction: About the concept, evolution and development of *Skanda*, much has been written and discussed enough based on the Sanskrit literature¹. It appears that such study has not made based on the ancient Tamil literature, particularly, *Sangam literature*, though a similar development is noted in it. The Tamil word *Kanda* / *Kandan* is reportedly originated or derived from the Sanskrit *Skanda* as shown by the dictionaries². However, the ancient Tamil literature has ample evidence to prove that it has its own, independent and separate origin and development. As *Tolkappiyam* too deals with the subject, it is also taken into consideration, though some scholars may differ about its inclusion or tagging with the Sangam period or assigning a date to pre-Sangam period³. First the etymological significance of the words *kandu*, *kanda*, *kandazhi* and *kadamba* and their associated expressions are analyzed.

Kandu: In Sangam literature, the word *kandu* connotes the following meanings:

1. **Kattuttari** - a pillar or post to which an animal is tied, bondage or tying.
2. **Patrukkodu** - walking staff, support, dependence, defense, firmament
3. **Deivamuraiyuntari** - a pillar / stake / post, where God resides.

Now, their specific contextual meanings are discussed as appearing in the literature. The work reference, verse and line numbers are given in the brackets for convenience and ready reference.

Kattuttari:

1. A young bull moved from its place tied to a *kandu* (Puram.22.8-9).
2. Karikkannanar, a Poet tells Nanmaran that he should not cut off the protective trees of the enemy, as they were young, they could not stand as a *kandu* to tie or control the royal elephant of him (Puram.57.10-11).
3. The elephants hate the *kandu*, situated in the front yard of Kirancattan, a Pandya king with yearning and join horses with sound (Puram.178.1-3).
4. The elephants of Perujeral Irumporai, escape from the *kandu*, break many posts and rush towards the shadows of the Kites (Padi.77.8-9).
5. The elephant trumpets after breaking the *kandu* with its leg (Padi.Padigam.4.8-10).

6. The monkeys snatch away the food served to the elephants, as they were tied to the *kandus* (Peru.393-396).
7. The elephant breaks away from the *kandu* (Madu.383).
8. The elephant breaks the *kandu* of the enemy with its legs (Agam.164.11-14).
9. The common-lady swears that she would arrest his Hero by holding / *kandu* him with her hands and tie with her hair (Agam.276.11-12).
10. The elephant tied to a *kandu*, shies as the air blows through the bamboo trees (Natri.62.1-2).

Patrukkodu:

1. The dead body of soldiers are placed on grass to expiate the sin of not wounded with swords or any other war weapon and cut marks on them with swords, so that they would go to heaven with masculinity as *kandu* (Puram.93.4-11).
2. Pisirandaiyar, a Tamil Poet came to Kopperuncholan, when he was about to die by facing the north direction, as he considered friendship as a *kandu* (Puram.217.1, 5-6).
3. Pari, a King gives away elephants and jewels to the needy, who came to him with knowledge as *kandu* (Agam.303.8-10).
4. The late coming of Hero to Heroine place is compared with a lance piercing a wound, instead of his being as a *kandu*/support (Kali.120.16-18).
5. In the place of worship, a *kandu* has been erected. As a stag, brushes against it, it moves, but it has a black base (Agam.287.3-5).
6. The ladies clean the place of worship with water, where a *kandu*/pillar has been erected. They light a lamp and decorate it with flowers (Pattina.246-249).

Now the other words *Kandam* and *Kandan* are discussed.

Kandam: The word *Kandam* has two meanings 1. Pillar and 2. Neck.

Kandan: As Maran Vazhudhi attacked the lands of his enemies, they lost their economy. The places of worship too received no income for maintenance, as people stopped visiting them. Thus, regular and periodical worship, sacrifice and other rituals sopped and the Gods left the *kandus* erected there (Puram.52.11-13).

Gods leave the **kandam** without any sacrifices, rituals and rites (Agam.52.12-13).

At the bottom of a big hill, there was a place of worship with the consecrated divine **kandu**. But, as it was deserted, only doves and pigeons lived there (Agam.307.11-15).

Neck: When the world was submerged in the deluge, Tirumal lifted it from the waters on his black and strong **kandu** / neck assuming the form of a Boar (Pari.4.22-23).

From the above, the following possibilities are arrived at:

1. Kandu = pillar made of wood is associated with God and Divinity.
2. Bull, horse and elephant were tied to kandu, later each animal turned a vahana / carrier to the kandu.
3. It (wood or tree) saves the earth, as implied through the Varaha avatara.
4. The places of worship had been so popular once, but, during the material period, they lost importance.
5. Though, there were frequent battles between the feudatories, the places of worship were obviously untouched.
6. Only the people would have changed their Gods.
7. The Gods residing the kandus leaving imply that either the believers fled away from the places or they stopped worshipping as the Gods lost their popularity or importance.
8. The period must have been a transitory one.

Kandudainilai: There are many places, where Sevvel loves to reside and Kandudainilai is one of them (Muru.226). Here, kandu-udai-nilai connotes the status of the kandu erected to symbolize God. They are listed as follows:

1. **Vizhavu** - places of celebrations
2. Devotee worshipping places
3. **Veriyarkalan** - the place the bacchanalian dance is

performed

4. **Kadu** - forest
5. **Kavu** - garden
6. **Kavinperuturutti** - Atridaikurai - a raised place in the midst of river waters
7. **Aru** - river
8. **Kulam** - tank / pond and **Veru pala vaippu** = other places like,
9. **Cadukkam** - where four streets meet
10. **Canti** - where two or more streets meet
11. **Pudhu Punkadambu** - newly flowering Kadambu tree
12. **Manram** - the place under a tree or Hall
13. **Podhiyal** - a public place where people meet and these are **Kandudainilai** i.e, where **kandu** is worshipped.

This proves the well establishment of worship of kandu at different places equating with Murugan.

Kandan: He was a feudatory king and he had a strong lance. He was not easily accessible to the enemies, but for his friends, he was very near to him (Puram.380.10-12). Here, though Kandan is a feudatory king, his association with a lance is significant. The importance given to him might show that he was so famous, later deified and elevated to Godhead.

Tolkappiyam's Reference to Kandazhi: Tolkappiyam, while describing about the three types or forms of songs of invocation to God, and they are discussed as follows:

1. **Kodinilai** - the status of flag,
2. **Kandazhi** - without form, and
3. **Valli** - simply a plant or creeper.

However, their specilized meanings are

1. **Kodinilai** - the circular bright light appearing in the east i.e, Sun.

Sl. No	Author	Kodinilai	Kandazhi	Valli	Reference
1.	Iyanaridhanar	king's flag	Formless	Dance	Parapporul Venbamalai
2.	Ilamburanar	King's flag	Destruction of Forts	Dance	His commentary to Tolkappiyam
3.	Naccinarliniyar	Sun	Incomprehensible	Moon	His commentary to Tolkappiyam
4.	Buddhamittaranar	Bad nature	Good nature	About Muruga	Viracozhiyam, Porutpadalam.21
5.	M. Ragava Iyengar	Prise of rains	Glory of Ascetics	Importance of Dharma	Poruladhikara Arayci, p.115
6.	S. Somasundara Bharatiyar	King's flag	Invocation to Muruga	Worship of Muruga	Porutpadalam, Purattinai, p.183
7.	Maraimalai Adigal	Sun	Fire	Moon	Manicka Vasagar Arayci, p.28
8.	R. Raghava Iyengar	Temple's flag	Temple mast	Temple rope	Tamil Varalaru, p.289.
9.	Pulavar Kuzhanthai	Sun	Good character	Moon	Tolkappiyak Kala Tamizhar, p.263.
10.	Vellaivanar	King's flag	Destruction of forts	Dance	Tolkappiyam, Part.2, p.108.
11.	M. Venugopala Naidu	Chakra	Lakshmi	Sanka	Tolkappiyam
12.	A. K. Naidu	King's flag	Destruction of forts	King's nature of giving charity	Tolkappiyar kanda Tamizhar, p.263.
13.	Tamil Lexicon	Sun, Brahma, Vishnu or Siva	Supreme Being or Essence Divine	Moon	Madras University

2. **Kandazhi** - that is invisible, incomprehensible and independent.
3. **Valli** - cold circular light i.e, Moon.

The commentators and writers have variously interpreted the meanings according to their comprehension of the context. Here, the meaning attributed to Kandazhi is very significant. In the context of Sangam literature, kandu / kandan / kandan denotes a person, place or thing within time and space, but, here kandazhi by name itself expresses to exist beyond the time and space. The One that is invisible, incomprehensible and independent is nothing but Supreme Being or Divine Essence or God. For comprehensive study, all the three expressions are taken up:

Kodinilai, Kandazhi and Valli: The concepts and meanings attributed to these expressions by different scholars are tabulated as follows, which clearly points out the potential interpretation involved:

By and large, the scholars have come to the same connotations with variance. The plain meanings of the expressions make anybody to relate them to Kandan / Kadamban / Murugan and also to each other. Whether the derived, attributed and interpreted meanings to the expressions are cosmological, philosophical, theological or otherwise, the inter-relation is significant. The expressions may therefore connote three different stages of worship of Kanda as Kodinilai, Kandazhi and Valli i.e, worship of Kanda associated with Kandu as noted first, worship of formless divinity later with established philosophy and again worship of Kanda associated with Valli, bringing back to the mundane level to suit the believers. The last stage may imply the accommodation of local or other tradition, where Valli had to be associated or joined with Valli. Interestingly, Tolkappiyar refers to them as three types / forms of songs of invocation to God. Therefore, according to the poetic imagination, such transformation must have also taken place.

Kandu and Lingam: The dimensions, size, shape and exact form of kandu are not discernable from the description available in the Sangam literature. However, it is evident that it is used to denote Muruga / Skanda / Karttikeya as Lingam is used to Siva. From the different meanings attributed to kodinilai-kandazhi-valli of Tolkappiyam, it is noted that as Lingam is symbolized to unify all the three powers Brahma, Vishnu and Shiva, so also Kandu is used to incorporate such concept. The only difference is that former is made of wood and later of stone. The word to stone transition may also indicate the development and progress of culture of men of the respective periods. However, because of lack of archaeological evidences, such conclusions made cannot be taken conclusive. But, the attribution of kandu to Kandan or Velan or Murugan and Lingam to Siva also significant, as former is made son of the later. Thereafter, again the father is made disciple of the Son. Thus, three stages or states of development are noted:

1. Independent development of deified kandu.
2. Equalization of Kandan and Sivan.
3. Superior status of Kandan over Sivan.

The trifurcation, triad, trichotomy or tritarianization resemble the Tolkappiyam's references to the subject matter as shown above.

Now, the word kadambu and connected expressions are studied.

Kadambu: The word kadambu denotes only a tree - *Anthocephalus Cadamba*, a seaside Indian oak grown. In Sangam literature, the tree is considered one of Royal insignia and it is grown in a security zone protected with soldiers. Cutting of it by the opposite / enemy king during battle or otherwise amounts to defeat. Later, divinity is attributed to it elevating it to Godhead.

1. Murugan wears the garland of green *kadamba* leaves, which grown during the rainy season (Puram.23.3-4).
2. Nedunceraladhan made a drum of *kadamba* tree of opponent King, which was cut off during the campaign. It was well protected by the soldiers of the latter (Padi.11.12-16).
3. Nedunceraladhan cut off many *Kadamba* trees of opponent kings and made them to subjugate (Padi.12.2-3).
4. Armed forces paid respects to the Drum / tabour made of *kadamba* tree, which was cut and brought from the lands by crossing the ocean (Padi.17.4-6).
5. Neduceraladhan went to Munnirtivu, an island destroyed the enemies and their *kadamba* trees (Padi.20.2-5).
6. The front of Nannan's fort was adorned with *Kadamba* trees blossomed with globular *kadamba* flowers (Padi.Padigam.4.7).
7. Ilanceralumporai cut off the divine *kadamba* trees of his enemies (Padi.88.6).
8. *Kadamba* is one of many places, where Murugan resides (Murugu.225).
9. A *kadamba* tree grown on the bank of a lake shudders its pollens to moderate the anger of Indra, the head of Devas (Siru.68-71).
10. The birds, which build nests in the paddy field leave at the time of harvest with the just born little ones, which look like reddish *kadamba* flowers and live in forest (Peru.201-205).
11. The terrific Velan worshipped with sounding drums, beautiful Murugan adorned with the flowers of kurichi and *kadamba* (Madhu.611-614).
12. As a creeper grows around the bottom of a big *kadamba* tree, the Heroine arrested her Hero with her friend by clasping their hands around him (Kurinchi.176-177).
13. Velan perform the fierce bacchanalian dance wearing ear rings made of palm leaves and garland of *kadamba* flowers, singing melodious songs, playing

drums, and invoking the name of Muruga (Agam.93.16-19).

14. Ceraladhan affixed his bow symbol on Imaiyan after defeating the enemies across the oceans by cutting off their *kadamba* trees (Agam.127.3-5).

15. The Lady-love asks her companion whether inviting of Muruga by Velan at her residence by singing about his *kadamba* (tree) and kaliru (elephant) and dancing with palm ear-rings and other paraphernalia is correct (Agam.138.10-13).

16. Ceraladhan defeated the enemies across the ocean, cut off their mysterious *kadamba* trees and made drums with them (Agam.347.3-5).

17. The group belonging to the Lady-love performed the fierce bacchanalian dance by raising high the flag on a *kadamba* tree and wearing garlands (Agam.382.3,7).

18. The companion declares that Muruga, wearing the garland of *kadamba* flowers, was so innocent to come there without knowing the disease of her Lady-love, at the call of Velan, as invoked him with all paraphernalia of the fierce bacchanalian dance (Natri.34.8-11).

19. A bull kills a victim and takes out the intestines. A part of it is snatched away by a kite and flies high in the sky. But a part of it falls on a *kadamba* tree, as if it pleases the residing God by garlanding Him with the intestine wreath (Kali.106.27-29).

20. Tirumal resides at different places under banyan and *kadamba* trees, in the midst of river waters or islands and on the top of hills and hillocks and other places and known with different names (Pari.4.67-69).

21. Sevvel is adorned with a garland of *kadamba* flowers, which are so spherical like the wheels of chariot (Pari.5.81).

22. The bees blow the pollens of cool *kadamba* flowers and the sound produced during such process resembles a rhythmic concert performed by them (Pari.14.3-4).

23. Sevvel resides under the *kadamba* tree, which cannot be comprehended by the limits of knowledge (Pari.19.2).

24. Nappannanar, a Poet sings that he worshipped God residing under the *kadamba* tree at Parangudram with family (Pari.19.103-105).

25. Sevvel was adorned with a fragrant garland of spherical *kadambu* flowers like the wheels of chariot (Pari.21.10-11).

26. Sevvel was adorned with a fragrant garland joined with the combination of *kadambu* and *valli* flowers (Pari.21.10-11).

27. Tirupparangundram air was full of fragrance produced by burning incense, which was done to please Sevvel residing under *kadamba* tree and adorning with *kadamba* flowers, which are so spherical like the wheels of chariot (Pari.21.50-53).

The other expressions found in combination of *kadamba* are as follows:

Kadambamar Celvan: Sevvel resides under *Kadamba* tree, who is born of God who consumed poison and Goddess (Pari.8.125-130).

Kadambamar Neduvel: Muruga resides under a *kadamba* tree with lengthy hands holding a powerful lance (Peru.75-76).

Kadamban: A name of a tribe or clan as recorded by the Tamil Poet Mangudi Marudhanar. He asserts that there were only four clans in the Mullai region 'endash Tudiyan, Panan, Paraiyan and Kadamban.

Kadambin peruvayil: The gateway of Nannan's palace was protected with *Kadamba* trees with full-blossomed flowers that are so spherical like the wheels of chariot (Padi.Padigam.4.7-8).

From the above, the following inferences could be made:

1. *Kadamba* flowers during rainy season.
2. *Kadamba* trees symbolize Royal insignia and protection.
3. *Kadamba* tree is compared with *Tree of Knowledge*.
4. Shuddering of *Kadamba* tree to moderate the anger of Indra implies the marriage of *Kadamban* with *Valli*. Naturally, it angers not only Indra, but also *Deivayanai*!
5. The myth of *kadamba* is closely connected with that of *kandu*, as both are tree-related myths.
6. The transition from *Kandan* / *Kadamban* to *Velan* is also noted.
7. With the *Vel* / lance myth, *Kandan* / *Kadamban* is associated with *Sevvel*, *Velan* and *Nediyon*.
8. All the three stages - *Kodinilai*, *Kandazhi* and *Valli* - are noted in the *kadamba* myth as codified in *Tolkappiyam*.
9. The clear differentiation between *Velan* and *Muruga* is made.
10. Then, it is related to *Valli*, again another creeper / plant myth to be associated with tree.
11. The association of such myths to the leading, dominating and popular kings shows the wide acceptance of such forms of worship.

12. Murugan replacing Tirumal by occupying his places - under kadamba trees, islands, and top of hills and hillocks - shows the growing popularity of the former over the latter.
13. The natural myth transforming into literary and religious myth is significant in the historical processes.
14. The association of colours - black with Tirumal, blue with Siva, red with Murugan, white with Valli are to be noted.

Another important observation and careful note made is that the Sangam literature with its existing order the order of Pattuppattu and Ettutogai and as well as the poems containing in them are not chronologically arranged. Considering the emphasis given in the development of myth as noted in the poems, it is evident that the compiler has made such an attempt. The meticulous incorporation of such details by the poet, particularly, when they were mostly dealing with the theme of love, is remarkable. This amply proves the original and independent thinking, associating such thinking with nature and the processes of nature, mythologising them with popular beliefs for the acceptance people, later developing into full-fledged mode of worship in the society, royal patronage given to it and so on are significantly noted.

The Tree Myth and Divine Trees: The divinity attributed to trees has been consistent with the Indian tradition of origin of world and Universe. James George Frazer has shown that the worship of Trees, plants and other vegetation has been universal and found in all major ancient civilizations³. Sacred and secret knowledge is associated with trees. Man has been compared with tree. Bhagavat Gita mentions about an Ashvattha tree - its roots represent Supreme Being or First Cause / Origin, boughs are Hiranyagarba / the place of Birth, leaves are Vedas - Knowledge. Thus, it is associated with virginity, fertility and procreation. The Bodhi tree is considered as a tree of knowledge, attainment and nirvana. Sangam literature too delves on it at many places:

Kadavul maram: God-Tree or Divine Tree. God residing in a tree, thus, it becomes a Divine Tree (Agam.270.12-14).

Kade kadavul: Forests are Divine or God. Kade kadavul mena = The forests become the places of God (Padi.13.20).

Marancer-madattezhudhani-Kadavul: God resides in a place, where there is courtyard or temple front, tree or erected pillar, implying temple mast / flagstaff.

Kadavul mudhu maram: It means "the Ancient Divine Tree". God residing in the very old tree. The ancient divine tree is on the banks of a pond (Nat.83.1-2).

Kadavulalam: God residing in the Banyan tree or the Divine Banyan Tree (Puram.199.1-3).

The ancient God residing in the tree of a temple (Kuru.87.1).

The expression used is *manra mara-atta per-e mudhir kadavul* implying the God has both Temple and Tree and therefore, the tree can be considered as stala vriksha i.e., sacred tree of the temple.

Sacrifice offered to Tree: The Banyan tree has spread with its lengthy roots and sacrifice has been offered to it. The crows come and eat the left outs (Nat.343.4-5).

These examples amply prove the existence of tree myth in the ancient Tamil society and its continuance is observed in the *kandu-kandazhi-kanda-kadamba* myth in the case of Skanda worship.

Kandan-Valli Myth: Kandan myth is associated with kandu (wooden pillar) and kadamba (tree) - *Autocephalus Cadamba*. Valli is a plant or creeper *Convolvulus batatas* / *Dioscorea sativa* / *Dioscorea pentaphylla*. It is natural that creeper encircles around a tree and plant depends on a tree and grows. In the Kandan-Valli myth, the tree-plant/creeper myth is brought out. The meaning of kandu = support, dependence and bearing is significant in the context of Valli, as kandu as a pillar and kadamba as a tree, supports, endures and protects Valli. The tradition of marrying of trees and plants and such festivals are still celebrated in many parts of India, including Tamilnadu, even today. The following specific references from Sangam literature proves the stage by stage development and transformation of such Kandan-Valli myth from natural form to human form.

1. *Murugu punarntha iyanra Valli pola* = like Valli, who has been infected / affected with Murugu (Nat.82.4).
2. *Perumara valli* = a Valli creeper encircling a very big tree (Nat.269.7).
3. Murugan is adorned with a garland tied with creeping *Valli* flowers and rolling spherical kadamba flowers tightly embracing each other (Pari.21.10-11).
4. *Valli* exalted as she was infected by secret love with Murugan (Pari.9.27-44).
5. Murugan sitting on *kadambu* marries *Valli* at Tanparangundram to please men on the earth as he married Deivayanai to please Devas in the skies (Pari.19.6).
6. Deivayanai sheds tears, which falls as rain on the hills (of Tirupparangundram), when Sevvai marries *Valli* (Pari.9.8). Here, *Imaiyun kan man mari* is implied to Valli.
7. A *kadamba* tree grown on the bank of a lake shudders its pollens to moderate the anger of Indra, the head of Devas (Siru.68-71). This implies that Indra is angry with the act of Kadamban marrying Valli, as he has already has married his daughter Deivayanai!

8. With six faces and twelve hands Sevvēl guards wellbeing of fragrant *Valli* (Pari.14.21). Tree embracing creeper!

These descriptive details might be the poetic imagination of observation of -

1. The unification of Kadamba and Valli in nature or
2. marriage of Murugan and Valli according to Classical accounts of Muruga or
3. compromise of two royal dynasties connected with these tree and plant through marriage, recorded.

He might have been a contemporary of such events or simply he was reflecting the past events through his poetry. In any case, how the myth conceived is evolved and developed can easily be noted and appreciated.

Did the Ancient Tamils Tribal or Civilized?

The name Skanda in South India: The name Skanda has been used by many Andhra / Satavahana (c.300 BCE to 200 CE), Kadambas (3rd to 6th centuries), Pallava (c.200 CE to 700 CE) and Kandaras (5th-6th centuries) kings:

Skandhastambhin c.708 - 690 BCE or c.150-168 CE

Skandasvaatikarna or Skandavasti 624 - 617 BCE or 1st cent.CE

Sivaskanda Satakarni 369 - 362 BCE

Sivaskandavarman c.250 - 275 CE

Vijayaskanda varman c.300 -350 CE

Skandanaga

Skandanaga Bataka (Satakarni)

Santamula I was favoured by Mahasena or Skanda-Karttikeya as found in his inscription (Ibid, p.224).

Skandasisya (early Pallava King son of Virakurcha and father of Kumara Vishnu)

As these provisional dates are yet to be decided and confirmed by the historians, both the traditional based on Indian Classical accounts (Puranas) and modern assumed dates are given. The name Skanda enters into combination of the names of the early Satavahanas of the 1st and 2nd centuries.

The *Kadamba* dynasty is very interesting, as they were worshipping Kadamba tree.

Another Andhra dynasty, *Kandaras* who were ruling during fifth-sixth centuries of CE may also be mentioned here, as their name is supposedly derived from *kanda* of Prakrit and *Skanda* of Sanskrit⁶.

All these evidence prove that the word Skanda had already been common and popular in South India during the Sangam period (c.500 BCE / 500 CE or 300

BCE - 300 CE). However, the word Skanda is not found in it. Therefore, it is evident that Tamilagam and Andhra could not have existed separately without any contacts and interactions. The possibility is that the discussing culture might have existed before these kings, because of the literary and archaeological evidences. The usage of Skanda by them could not have been occurred all of sudden, but well developed Skanda popularity, which must have had background. But scholars do not explain it.

Kandara and Kadamba Dynasties: Among the above historical evidences, the Kandara and Kadamba dynasties have direct bearing with the Kandu / Kandan and Kadama of Sangam literature. We have seen that Kandan was already a feudatory king recognized by Purananuru. Similarly, Kadaman was not only a clan / caste, but historically a dynasty. It has already been mentioned that in the case of Kandara dynasty, the name kanda is supposedly derived from *kanda* of Prakrit and *Skanda* of Sanskrit. Kadama kings declared their devotion to kadamba tree and to Svami Mahasena (i.e. Subramanya or Skanda), whom Tamil tradition regarded as dwelling in the kadamba trees. Their were ruling districts of north and south Kanara and western Mysore of present day geographical areas with Banavasi as capital. Banavasi is otherwise known as Jayanti or Vijayanti as mentioned in the Rock Edicts of Asoka. Incidentally, Pallava dynasty is also associated with *tundai*, a creeper. Chronologically, after Satavahanas, Chutus, Kadambas, Gangas, Kandaras and Pallavas rule south India. Of which, Satavahana, Kadamba, Kandara and Pallavas had Kanda / Skanda titles and Kandara and Kadambas had direct association and origin with Kanda / Kadamba. Therefore, it may not be exaggerated that the Sangam poets were actually referring to these kings, when they referred to certain Kandan and Kadamban. Again, it is unfortunate that the dates of these dynasties have not been fixed inspite of numismatic, epigraphical and other archaeological evidences well supported by the Indian Classical accounts (Puranas).

Conclusion: The concept of Kandu-Kandazhi-Kanda-Kandama myth is thus indigenous to the ancient Tamilagam evolved independently, without any outside influence and developed consistent with the social and religious processes of the people in society. As the literature is dated back to 500 to 300 BCE, such development of myth could be placed around that period. The Kandan-Valli myth also developed on the similar lines around the same material period. The Kandu worship, i.e. wood erected as a symbol of God can be placed around 1000 BCE as the triad Kodinilai-Kandazhi-Valli point to such period. If Kodinilai is taken as the temple mast, Kandazhi garbagriha, where the incomprehensible God is placed and Valli is the addition of consort or parivara devatas, it might indicate to the origin and development of temple worship.

James Fergusson⁷, Vincent A. Smith and others point out that the ancient Indian architecture was using wood and after the Alexander's invasion only, Indians

learned stone art from the Greeks and Persians to execute stone architecture. Though, such statement is totally biased and incorrect, the recognition of wood as an important architectural material may be noted. The usage of wood in no way belittles culture or reduces the chronology.

The assumption Skanda title by Satavahanas, Pallavas and others, and the Kadamba and Kadara dynasties deriving their origin from Kandan / Kadamban make the Kandu- Kandazhi-Kanda-Kandama myth historical, that too during the period of 700 BCE to 400 CE.

Patanjali refers to selling of images of Siva and Skanda by Mauryas to raise money and Siva-bhagavatas⁵. This proves that the image worship of Skanda had been so popular during the material period.

Notes and References

The primary sources used for this paper are *Ettutogai and Pattuppattu. Tolkappiyam* sutras are used in the case of interpreting Kodinilai, Kandazhi and Valli. All interpretations are based on these works only.

The other references are listed as follows:

1. P. K. Agrawala, *Skanda-Karttikeya*, Banaras Hindu University, 1967.
A. K. Chatterjee, *The Cult of Skanda-Karthikeya in Ancient India*.
K. A. Nilakanta Sastri, *Development of Religion in South India*, Orient Longman, 1963, pp.21-22.
2. *Tamil Lexicon*, Madras University.
3. The different periods / dates given by various scholars are tabulated for ready reference:

Sl.No.	Author	Name of Work	Date / period assigned
1.	M. Srinivasa Iyengar	Tamil Studies, p.17	Anterior to 350 BCE
2.	R. Raghava Iyengar	Tamizh Varalaru, p.259.	Before 145 BCE.
3.	S. Vaiyapuri Pillai	Tamil Cudar Manigal.	500 CE (p.36, 43) 4 th or 5 th Cent.CE (p.39).
4.	K. K. Pillai	The Madras University Journal, Vol.XXX, No.2, p.285	300 CE
5.	P. S. S. Sastri	Tholkappiyam - Sollathikaram, with English translation, p.XXXIII.	2 nd Cent.BCE
6.	Vellai Varanar	A History of Tamil Literature, Annamalai University, 1957, p.127.	5320 BCE (Upper limit) 1500 BCE (Lower limit)
7.	S. Ilakkuvanar	Tholkappiyam with Critical Studies, 1963, p.9	1000 BCE (Upper limit) 600 BCE (Lower limit)
8.	K. N. Sivaraja Pillai	A Chronology of the Ancient Tamils, Madras University, 1936. AEA Reprint, 1984, pp.258-265.	7 th Cent.CE
9.	L. D. Swamikannu Pillai	<i>An Indian Ephemeris, Indian chronology</i>	7 th or 9 th Cent.CE

4. James George Frazer, *The Golden Bough* (Abridged Edition), MacMillan & Co.Ltd., U.K., 1959, pp.109-117 and 159-160.
5. K. Gopalachari, *Early History of the Andhra Country*, Madras University, 1976, p.190-191.
6. *The Age of Imperial Unity*, Vol.II, Bharatiya Vidhya Bhavan, 1960, p.456.
7. *The Imperial Gazetteer of India*, Vol.II, Oxford at Clarendon Press, 19098, p.103.